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I wonder if the clever American reporter stopped to think how *his* delivery of the same speech would look in print! As for the ejaculations, the interjections and grunts with which Henry interlarded the text, they often helped to reveal the meaning of Shakespeare to his audience—a meaning which many a perfect elocutionist has left perfectly obscure. The use of "m'" or "me" for "my" has often been hurled in my face as a reproach, but I never contracted "rny" without good reason. I had a line in Olivia which I began by delivering as —

"My sorrows and my shame are my own."

Then I saw that the "mys" sounded ridiculous, and abbreviated the two first ones into "me's."

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There were of course people ready to say that the Americans did not like Henry Irving as an actor, and that they only accepted him as a manager—that he triumphed in New York as he had done in London, through his lavish spectacular effects. This is all moon-shine. Henry made his first appearance in "The Bells," his second in "Charles I.," his third in "Louis XL" By that time he had conquered, and without the aid of anything at all notable in the mounting of the plays. It was not until we did "The Merchant of Venice" that he gave the Americans anything of a "production."

My first appearance in America in Shakespeare was as Portia, and I could not help feeling pleased by rny success. A few weeks later I played Ophelia at Philadelphia. It is in Shakespeare that I have been best liked

in America,
and I consider that Beatrice was the part
about which
they were most enthusiastic.

During our first tour we visited in succession
New York,
Philadelphia, Boston, Baltimore, Brooklyn,
Chicago, Cin-
cinnati, St. Louis, Detroit, and Toronto. To
most of
these places we paid return visits.